

Hand/Eye

Aia Sofia Coverley Turan and Benjamin Savi
curated by Ginevra Ludovici

Opening Sept. 12, 2025 | 6-9 PM

September 13 > October 24, 2025

Lateral Roma | via Ferdinando Ughelli 28

The exhibition *Hand/Eye* brings together for the first time the works of artists **Aia Sofia Coverley Turan** and **Benjamin Savi**. The title refers to hand–eye coordination as an intuitive and fundamental process shaping how we learn, perceive, and articulate meaning. Through distinct yet conceptually interwoven practices, Coverley Turan and Savi explore the transformation from form to language and the dissolution of linguistic structures, proposing alternative modes of communication.

At the core of Coverley Turan’s work is an exploration of language, learning processes, and censorship, shaped by personal and collective histories. Central to her contribution is a large-scale installation of chalk pieces, *Ziman zahmete, welat dure, birîn di giyan de kûr dibe* (2025), produced during her residency at Circolo Scandinavo in Rome. Its title comes from a well-known Kurdish oral poem, which translates as: “*The language is difficult, the country is far away, the wound lies deep in the soul.*” The work reflects on the fragility of marginalized languages and the precarity of cultural transmission. Chalk’s porous nature echoes the ephemerality of spoken and written language, evoking histories of suppression and resistance. This approach is rooted in her family’s experience of linguistic erasure in Turkey, where Kurdish, their mother tongue, was banned from schools.

Her focus on materiality and its relation to memory also emerges in *Cluttered Paradise* (2023–2025), a series of small copper matchbox sculptures that resemble tiny architectures, sometimes containing perishable elements such as sugar cubes and pistachio shells. These works consider how objects hold memories, how we project lost histories, events and feelings onto material things, and how belonging is shaped through everyday rituals. Copper, a material with strong ties to the craft traditions of Turkey, changes over time as it tarnishes, oxidizes, and absorbs traces of touch. For Coverley Turan, this mutability mirrors the shifting, layered nature of identity and the diasporic experience, oscillating between the foreign and the familiar.

Savi’s practice engages with the fluidity of form and the instability of written communication. He uses cursive exercises—often associated with childhood learning— as a motif to explore how letters and symbols emerge from abstract gestures and how meaning is continually constructed and dissolved. By abstracting and layering these marks, Savi tests how many references an image can contain before it collapses into illegibility or error. For *Hand/Eye*, he presents two new bodies of work. The series *Postcards from Rome* (2025) was hand-printed by the Bulla sisters at Litografia Bulla using the Eugène Brisset star press and later reworked through layered applications of color, recreating the effect of unpredictable actions

such as coffee stains, crayon marks, and pen lines. Referencing Piranesi’s etchings and early postcards of Roman cityscapes, these works are also inspired by Savi’s recent explorations of the city, opening a dialogue between past and present modes of representation. By translating fleeting, everyday gestures into the precise language of

screen-printing, Savi underscores the ritual nature of preservation and reproduction, weaving together multiple temporalities.

Alongside the postcards, Savi presents *Untitled* (2025), a luminous façade sign that extends his investigation into language and visibility in urban space. Referencing shopfront lettering and commercial signage, this work explores how written language functions in public space, shifting between communication and abstraction.

The exhibition was realized in collaboration with Litografia Bulla and Circolo Scandinavo, with support from the Danish Arts Foundation. Special thanks to Jacopo Rinaldi, Marie Kraft, Beatrice Bulla, Flaminia Bulla and Flavio Michele.

Aia Sofia Coverley Turan (Copenhagen, 1994) lives and works in Denmark. Her research addresses the small ecstasies and complex emotions of everyday life, focusing on wordless narratives and alternative ways of communicating across languages. Through the interplay of light and heavy materials, the sketched and the cast, she develops forms of material storytelling that address fragmented memories, identity, cultural histories and social patterns. She graduated at the Royal Danish Academy of Fine Arts in 2019 and has exhibited at Huset for Kunst and Design (DK), 44Møen (DK), Den Frie (DK), Heerz Troya (BG), among others. Her works are held in the Danish Arts Foundation's and Copenhagen Municipality's collections.

Benjamin Savi (Copenhagen, 1992) lives and works in Denmark. His work spans painting, drawing, graphic art, and installation, and is marked by a strong dialogue with the stylistic and historical traditions of each medium. While rooted in references to art history, his motifs often engage with the contemporary world, reflecting on the image and its inherent logic and psychology. In recent years he has collaborated with graphic workshops in Denmark and abroad, where diverse local contexts have become integral to his ongoing practice. Savi graduated from the Royal Danish Academy of Fine Arts in 2019 and has exhibited at Kastrupgårdsamlingen (DK), Fea Initiative (GR), COI (DK), and The Elizabeth Foundation for the Arts (USA), among others.

Lateral Roma was founded by Geraldine Tedder and Mathias Ringgenberg a.k.a PRICE in October 2020 and is run by a team of artists and curators, currently: Laura Cabezas, Marta Federici, Jazmina Figueroa, Camilla Paolino, Jacopo Rinaldi and PRICE; previously: Tobias Koch and Geraldine Tedder. We are a self-organized project broadening our program beyond exhibition formats into a wider field of exchange, production, and research.

www.lateralroma.eu

www.instagram.com/lateralroma/

info@lateralroma.eu